intrans. sense 'prevail' is clear at *Il.* xii 346 and xvii 512, and is generally preferred here; σ' is then obj. of ἀγάγηται.

160. τοιοῦτον ἐγὼ ἴδον: the reading of the MSS preferred by Allen appears to be an echo of iv 269. Many MSS have τοιοῦτον ἴδον βροτὸν ὀφθαλμοῖσιν, probably rightly, since ἐγώ in the first version of the line is pointlessly emphatic and the neglected ϝ of ἴδον in the second is no impediment in a modified formula: ἴδον (-εν) ὀφθαλμοῖσιν (11 times in *Od.*) would be split by the noun according to the usual pattern: see Hainsworth, *Flexibility*, 92. Schol. on i 1 quote the line with τοῖον εἶδον βροτον.

162. Δήλῳ: Odysseus appears to allude to his voyage to Troy (or Aulis), but a visit to Delos is otherwise quite unknown. The island and the cult of Apollo would have been familiar to the audience from the great Ionian πανήγυρις described at *h.Ap.* 146–64, which some doubtless had attended. (The hymn, however, is of disputed date. The archaeological material of the eighth century on Delos appears to be wholly Cycladic.)

163. φοίνικος νέον ἔρνος: the true palm, *Phoenix dactylifera*, is not indigenous to the northern shores of the Mediterranean and seldom fruits there: this is the sole Homeric mention. Fault has been found with the botany; for, in elaborating the simple comparison ἔρνει ἶσος (xiv 175 etc.), the poet assumes that the young palm is tall and slender, like the mature specimen, whereas it is short and squat. There was a celebrated palm on Delos that was reputed to have supported Leto at the birth of Artemis and Apollo, although this can hardly have been thought (except by some confusion of mind) to have been a νέον ἔρνος at the putative date of Odysseus' visit. The literary fame of this tree naturally ensured its longevity: it was pointed out in Cicero's day (*Leg.* i 1), unless that was Leto's palm (cf. Pliny, *HN* xvi 99). The word was known in Greek in Mycenaean times (cf. *po-ni-ki-pi*, PY Ta 714).

164. The λαός was originally the people in their military capacity. A. Heubeck, 'Gedanken zu griechischem λαός', *Studi Pisani*, ii (Brescia, 1969), 535–44 = *Kleine Schriften* (Erlangen, 1984), 453–62, well discusses this word.

167. δόρυ: regularly of lengths of timber, but only here of the living tree-trunk.

168. δείδιά τ' αἰνῶς: the formula (cf. *Il.* xiii 481, xxiv 358) is strong language, more appropriate to a man in fear for his life. Like σέβας at 161 it keeps up the θεότητος ὑπόνοια of the discourse and reassures Nausicaa: if Odysseus is afraid of her, she need feel no alarm at him.

172. Ὠγυγίης: Calypso's island, so called at i 85, vii 244, 254. It was not identified by name in v. Ὠγυγίη always occurs with νῆσος, and has been taken as an adj. ('ancient' or 'of Ocean'): so Wilamowitz, *Untersuchungen*, 16–17. Later poets use the word with reference to Boeotia, Attica, and Cos. There is no satisfactory etymology, see Chantraine, *Dictionnaire* s.v., and i 85 n.. Ὤγυγος, a mythical ruler of Thebes (or Eleusis) is of no assistance.

175–85. Cf. *h.Cer.* 135–40 where the same points are made but in a different order: wish for prosperity, request for pity, request for aid and information.

177–8. πόλιν ... ἄστυ: the words are used as synonyms in Homer: cf. the formulae for Troy, Πριάμοιο πόλιν and ἄστυ μέγα Πριάμοιο.

178. The request is κερδάλεον according to schol., 'demander un oeuf', so to speak, 'pour avoir un boeuf'.

181–5. These moralistic lines, with their almost untranslatable conclusion, have been widely condemned (see Marzullo, *Problema*, 341–5) as a superfluous expansion, cumbrously expressed (κρεῖσσον neut., a novel usage; εὐμενέτῃσι, an unparalleled formation; ἔκλυον, an odd sense). At *Il.* xxiii 650, *Od.* ii 34, and xvii 355 the benediction (180) concludes the utterance: but those are laconic speeches, whereas the present is deliberately effusive. The sentiments are typical of the archaic period, cf. Thgn. 869, Sappho fr. 25 Diehl. With exquisite propriety, however, Odysseus forbears to mention to the maiden the offspring without which the happiness of this ideal household would have been incomplete.

183. ἤ is pleonastic after the gen. of comparison τοῦ, a common slip (cf. *Il.* xv 509) in all authors.

184–5. Odysseus, it is evident, cites three aspects of perfect contentment. The first two are commonplace; virtue was helping one's friends and harming one's enemies, e.g. Pl. *R.* 332 d. But what is the sense of the third colon μάλιστα δέ τ' ἔκλυον αὐτοί? Van Leeuwen, sensing an echo of μάλα τ' ἔκλυον αὐτοῦ (*Il.* i 218) understood from 180 θεοί as subject; but the general view is that the subject of ἔκλυον must be the husband and wife. Schol. gloss with αἰσθάνονται, as if the phrase were a pl. of μάλιστα δὲ καὐτὸς ἀνέγνω (*Il.* xiii 734): they record no variants, and apparently found no difficulty. They are followed generally by Merry–Riddell, Ameis–Hentze–Cauer, Stanford, *et al.* No similar equation of κλύειν with αἰσθάνεσθαι is quoted. However, the actions of the unvirtuous Paris are said to be πατρί τε σῷ μέγα πῆμα πόληΐ τε παντί τε δήμῳ, | δυσμενέσιν μὲν χάρμα, κατηφείην δὲ σοὶ αὐτῷ (*Il.* iii 50–1), the converse of the present couplet. Can then the third colon mean not 'they themselves perceive ⟨their happy situation⟩' but 'they themselves are in high repute'? The semantic development 'hear' → 'be reputed' → 'be well reputed' is widespread and well known in the adj. κλυτός but there is no parallel to κλύειν *tout court* in the sense required. See J. T. Hooker, *Zeitschrift für Vergleichende Sprachforschung* xciv (1980), 140–6 for a full discussion of the lines. Emendations (τε κλέος αὐτοῖς Schütz, δὲ κάλλιμον αὐοῖς Nestle) are as usual unconvincing.

186 ff. Tension, and with it the quality of the composition, relaxes till Odysseus enters the city: 'versi in verita poveri nella sostanza e nella forma, infarciti di luoghi comuni, di espressioni sfocate e non facilmente precisabili' (Marzullo, *Problema*, 347). The sententiousness is normal in formal situations, cf. iv 236, xviii 130, xx 195, *Il.* xxiv 518, *h.Cer.* 147.

187a. (= xxiv 402) οὖλέ τε καὶ μέγα χαῖρε θεοὶ δέ τοι ὄλβια δοῖεν, cited by Plu. *de profect. in virt.* 82 e, is an attempt to give a clearer construction to ἐπεί, but the rambling syntax of the causal sentence is not untypical, cf. iii 103, viii 236, xiv 149, xvii 185, etc. There is no reason to suppose, with Stanford, that Nausicaa is represented as confused. Indeed her self-

possession (justified by 201 ff.) is amusingly evident throughout this book. The situation in which the poet has placed her is one in which he takes especial pleasure, that where one party to a confrontation is unknown to the other and anything but what he seems (see Fenik, *Studies*, 5–60). Social roles are inverted; the suitors insult a hero not a beggar and, with lighter effect, a virgin (254 ff.) delivers a lecture on behaviour to the *Πολύμητις* himself.

189. ὅπως ἐθέλῃσιν: the poet quotes a suitable *gnome*. The same sentiment appears at i 349, and iv 237. Elsewhere, of course, more confidence is shown in the justice of Zeus, e.g. i 32, xvii 483.

192–7. Nausicaa takes up Odysseus' questions in the usual inverted order.

199. φῶτα ἰδοῦσαι: the stress is not on Odysseus' masculinity. As the following lines show, the maids fled because they took Odysseus for the advance party of a gang of pirates, not out of outraged modesty.

201. Cf. xvi 437. The expression *οὐκ ἔσθ' οὗτος ἀνήρ* is an Ionicism, cf. Hdt. iii 155, here expanded by the ornamental phrase *διερὸς βροτός*. The essential idea is 'There is no one who ...'. **διερός**: a notorious gloss. The poets, from Hes. *Op.* 460 *αὔην καὶ διερήν*, use the word in the sense 'moist', as if from *διαίνω*. Chantraine (*Dictionnaire* s.v.) sees no difficulty in this, nor in the semantic development towards 'vigorous' (*ζῶν ἐρρωμένως* schol.), for which see Onians, *Origins*, 254–6. The same sense is clear in *διερῷ ποδί* (ix 43), the only other Homeric occurrence.

204. πολυκλύστῳ ἐνὶ πόντῳ: those who take *Σχερίη* as meaning 'mainland' (e.g. Schwartz, *Odyssee*, 225) affirm that this phrase might equally mean 'by the sea' as 'in the midst of the sea'. But the natural sense of *ἐνί*, the usual nuance of *πόντος* 'high sea', and Homeric usage (cf. iv 354) suggest that Scheria is thought of as an island. The poet, however, is nowhere explicit.

205. ἔσχατοι: see Leumann, *Wörter*, 158. The word is not a superlative in origin. The sense is 'outside, sc. the known world', cf. i 23.

207–8. = xiv 57–8. Ameis–Henze–Cauer take *φίλη* as active ('mit Liebe'), rightly. The passive sense ('though small, is prized') is certain in the other independent occurrence of the phrase (*Il.* i 167), but would introduce an irrelevant point here. Nausicaa cares nothing at this moment for the attitude of Odysseus, whom she has decided is a harmless beggar. Her tone is one of amused disdain. 'Give the fellow a scrap', she observes, '*kindness costs nothing*'.

209. = 246. One MS (Ven. 456, 15th cent.) has an additional verse (*ἀλλ' ἄγε οἱ δότε φάρος ἐΰπλυνὲς ἠδὲ χιτῶνα*), similar to viii 392. That Nausicaa should offer clothing now, which Odysseus asked for (178), and defer the matter of refreshment, which Odysseus did not mention, till 246, would be unexceptionable, and persuaded Kirchhoff and others that 209a is the genuine verse and 209 the interpolation. But 'the nature of these lines that crop out in single late MSS is too plain to allow us to take line 209a for anything but a late conjecture', Bolling, *Evidence*, 235.

210. λούσατε: for the root of this verb (disyllabic *λοϝε- and monosyllabic

*λοϝ-) see Chantraine, *Grammaire*, i 34, Frisk, *GEW* s.v., and Shipp, *Studies*, 94. The easiest explanation, which is also in keeping with the evidence of the dialects for this verb, is to assume contraction, cf. *λοῦσθαι* (216) and *ἀπολούσομαι* (219). In formulaic uses the uncontracted *λοε-* is always possible, but this at most dates the origin of the formulae and does not justify the restoration of *λοε-* in the text.

215. χρυσέῃ: golden cups and ewers are standard epic equipment, but the poet may be thinking ahead to the luxury of Alcinous' palace, cf. vii 91, 100.

216. λοῦσθαι is middle ('wash himself'), but the assumption is that the maids will assist: cf. viii 449, where *λούσασθαι ἀνώγει* is followed by *δμωαὶ λοῦσαν* (454).

217–22. Odysseus' modesty is odd, since Homeric etiquette required the man to be bathed by the woman, cf. iii 464, iv 48, v 264, viii 449, x 361, xvii 87, xix 317, xxiii 154, xxiv 366: hence some doubts as to the originality of the lines, cf. Marzullo, *Problema*, 364–9. Schol. offer two explanations of Odysseus' attitude: he was *ξεῖνος*, and the maids were *πάρθενοι*: but at iii 464 Telemachus and Pisistratus were unknown to their hosts, and at iv 48 we must assume the virginity of Polycaste, youngest daughter of Nestor. For Eustathius the problem is not the *σωφροσύνη*, as he calls it, of Odysseus but the normal custom, which (at iii 465) he puts down to the rough manners of an unrefined age. (In Nonnus' romantic epic Chalcomede could not bear to look upon *λελουμένον ἄρσενα*, *D.* xxxv 199 ff.). Stanford's suggestion, that Odysseus is ashamed of his filthy condition, is plausible: in his present state he does not wish to claim the privileges of an aristocrat, cf. his reluctance to take part in the games at viii 152 ff.

224–5. χρόα ... ἅλμην: the double acc. is regular, cf. *Il.* xviii 345 *Πάτροκλον λούσειαν ἄπο βρότον*.

227. λίπ': only here outside the formula *λίπ' ἐλαίῳ*, see 96 n. The line is a variant of the whole-line formula *αὐτὰρ ἐπεὶ λοῦσέν τε καὶ ἔχρισεν λίπ' ἐλαίῳ* (iii 466, x 364).

230. = xxiii 157. **κάρητος**: the formation is certainly secondary, cf. *κατὰ κρατός*, and does not occur in well established formulae: see Shipp, *Studies*, 69. The regular transformation scene (viii 17, xviii 192, xxiv 367) is more condensed in expression and does not mention the hair.

231. οὔλας (< *ϝόλνος or *ϝόλσος, but see Frisk, *GEW* s.v.): in spite of *προσηνής*, 'soft' (schol.), and 'crisp, close curling' (LSJ⁹, after the use in Hdt. vii 70 of negroid hair), the predominant sense is rather 'thick'. Athena is rejuvenating Odysseus, so to speak; when she undoes this effect at xiii 431 she makes Odysseus bald. The primary sense is 'fleecy'. Archaic *kouroi* of the seventh century (there are none earlier) show a fashion for highly stylized spiral curls framing the brow and falling below the shoulder: an allusion to this fashion is not to be excluded. **ὑακινθίνῳ**: the point of the simile should be an amplification of *οὔλας*, a term of form and texture: hence some ancient commentators, followed by Ameis–Henze–Cauer and Stanford, took the point of comparison to be the curling